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CERAMICS

DOROTHEA WARREN O'HARA

AWARDED HONORABLE MENTION

THE EIGHTH ANNUAL EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN

BY MAUDE E. WOODRUFF

THE National Society of Craftsmen, one of the most important of the allied societies of the National Arts Club, is holding its annual exhibition and sale in the gallery of the Club during the month of December.

The setting up of the exhibition and the individual work of a few of the Craftsmen give the impression that the day of the amateur and dilettante in the so-called Arts and Crafts movement is passing and that the work of the sincere art-craftsman is begun.

The medium of the art-craftsman is a material medium—wood, plaster, clay, dye, enamel, linen, silver, gold, gems. The art-craftsman studies his own medium as an art, going to the source of things and building his foundations from that point. He must know the character of his medium. He must know its nature and its chemistry; he must know line and form and color, and the relation of his medium, as a means of expression, to the world. Then he will be the master of his medium, and use it as a means of expressing himself and his idea to his fellowmen.

It is much more difficult for the sin-

cere craftworker to get his education in this country than it is abroad, but the movement is gaining every year. The real craftworker—the one who works out from his own best knowledge his individual idea in material form—does not make money; and he proves himself a very industrious person if he earns a good living. Therefore, those who love the vitality of the personal touch in pottery, silver, wood-carving, jewelry or any of the crafts, should see to it that the makers of these are encouraged by the purchase of their work.

The exhibition as a whole far exceeds the standard of other years. Each group strikes a distinctive note and the complete picture is harmonious.

The pottery and ceramics are shown against a background of simple beauty. The hangings and coverings are of block-printed velvets and hand-woven rugs, hand-embroidered screens, woven portières and tapestries.

The Herter Looms show some lovely effects in fancy woven, double-faced portières of silk manufactured from gun cotton which has a beautiful lustre and can be washed like linen.

A blue velvet hanging with white birds in a Japanese effect from the Mountain Community is pleasing; and a dominant note which carries the vision to the far end of the gallery is a woven couch cover by Mrs. H. V. Barclay—the background Pompeian red, with spots of green and red—the motif, peacock feather tips.

The east wall of the long gallery with background of white and black is devoted to silver with one or two dark spots of copper trays. The silver includes candlesticks, trays and bowls from the Elverhoj Colony, a trophy presentation bowl, a silver tea service from Mr.

Jeffrey. There is also a large display of copper, brass and bronze in bowls, plates, book-ends and desk sets. One scone from the Handicraft Guild of Minneapolis in copper and brass with inset of enamel has a beautiful hand-touched texture.

The wood-carving of Karl von Rydingsvard shows mastery of his medium, and the work of his pupils proves his ability as a teacher. Some of the pieces are a wall cupboard, a large cupboard and a bench in the Elizabethan period, and a fine chest in French Renaissance. The gem of the collection, of which there is an illustration, is a cabinet in Gothic period. Two pieces by his pupils are a chafing-dish cupboard, designed and carved by Mrs. Knaut, and a bridal chest. A panel of photographs, showing a series illustrating Norse life and carved for a private yacht, shows the same vital touch.

Mrs. Dorothea Warren O'Hara and her pupils have a splendid showing of ceramics which strikes a new and revitalizing note for that art in this country. The company who are making the American Berleek China have the happy fortune of using models designed by Mrs. O'Hara. These bowls and vases and cracker jars show in some cases the simplicity of form and beauty of line of the Chinese and Greek, and in others the quaintness of the Dutch. But in each there is a decided individuality which is neither Chinese, Greek nor Dutch, and this may be said also of the designs and color schemes used in the decoration of the china.

There are several other ceramic workers who present delightful products, among them being Mrs. Hatfield, Sidney T. Callowhill of Boston, Clara Wakeman, and Abbie Walker and Mrs. Kissinger of the Chicago Art Institute.

The pottery of Miss Penman and Miss Hardenbergh has its own peculiar beauty. There are some fine bowls in old rose with blue lining, and one splendid blue bowl.

The Newcomb Pottery has a large number of vases and bowls in grey-blue, toning to white with modeled flower dec-



CABINET, ENGLISH GOTHIC. KARL VON RYDINGSVARD
AWARDED FIRST PRIZE—A LIFE MEMBERSHIP IN THE NATIONAL ARTS CLUB



NECKLACE

AWARDED HONORABLE MENTION

GRACE HAZEN

orations. The Quaker Road Pottery submits several interesting pieces in bold, suggestive treatment. Miss Godfrey of Glen Tor has some lovely lamps in blue and brown glazes with Herter shades.

Marblehead Pottery is developing some glaze effects which are new to their tiles. Their representation of birds has a true spirit of childhood. There is also a large shallow bowl, remarkable for its proportion and color. And the Fulper Pottery has some beautiful results.

Two beautiful Volkmar tiles make one mourn for the passing on of such a genius and are an inspiration for the student.

Jewelry is represented in many forms—the work of the trade jeweler who is reaching toward more artistic effects, the work of the designer who assembles the work and color in good line and form, the work of the disciple of *nouveau art*, the work of the earnest effort toward mechanical correctness allied to a simple knowledge of design, and the work of the nature student in the expression of ideal impressions through metal and stone.

Grace Hazen is the leader of this last new expression which is being recognized and admired by art critics and art lovers. The suggestion of the pond lily in the blue moonstone and pink pearl pendant with the idea further emphasized by the motif of drooping stem and lily leaf is one example. Another is the suggestion of Spring carried out with amethyst, pink tourmaline and yellow sapphires—the atmosphere of a Spring day, with the motif in gold of the young maple leaf.

Others who are doing a definite work for jewelry as an art are Robert Dulk, a fine technician and instructor in the New York Evening Training School for Industrial Art; Miss Davis, whose work has a feeling of strong womanhood in the charm of color spotting and heavy open work; Miss Smith and Mr. Johnson, both of whom show in their dignified workmanship examples of true frankness. Millicent Strange has entered the difficult field of enamel of which she shows a few examples; and the Elverhoj Settlement are making trade-like work with an improvement in design. Mr. Shubael Cottle, one of New York's former leading manufacturers of fine

jewelry, has achieved in the leisure hours of a retired business man a gem of craftsmanship. It is a cigarette box—a square, made of one piece, without a seam or bit of solder. Only the metal worker or the jeweler can appreciate the wonder of this piece of work, but all who care for metal work should see it.

The bookbinders have a small but excellent exhibit, the noticeable work being by Edith Diehl, Rose Lazier and Harvey Chatfield.

The entrance to the gallery is dominated by a fine example of the art of Frederick Stymetz Lamb, in simple line and beautiful color, one of the large series of historic windows recently executed for Plymouth Church, Brooklyn.

The textiles deserve not a paragraph but a chapter. These people are really helping us in making our homes and our clothes beautiful. The scarfs dyed and stenciled by Amy Mali Hicks have decided beauty and freshness of treatment; and the dyed scarfs of Prof. Pellew and Mrs. Allison hold their usual high place. The Italian cut work and embroidery of Mrs. Hibler, the weaving from Deerfield

and from Newcomb College, the crocheted lace from the Calumet Colony and the block-printing and embroidery of Miss Renwick, show the best work in the country. And Bertha Holley, just from Paris, gives us a new thought in her house gowns and children's dresses in post-impressionistic style. Mrs. Philip Holzer's exhibition of a stole is a high example for the layman and the student. The stole was designed by Mrs. Holzer. The blocks for color-printing the design on the coat (nineteen in all) were carved by her. Then the stole was printed on both sides by her. All the silks for the embroidery were dyed by her for this special piece, and the embroidery was an original application of stitches on the surface. The silk lining of the stole was dyed to match the plush and cloth; and the stole was made and worked out in her house under her direction.

Fine examples of illumination are submitted by P. A. Schwarzenbach and Elizabeth Holden Webb. There are also some fascinating painted boxes by Gertrude Weinachte.

ART WORK BY HIGH SCHOOL PUPILS

THE illustrations on the next page are of work done in the exhibition held in the Fine Arts Galleries, New York, under the auspices of the School Art League, in October. This exhibition comprised work done in the High Schools in the City of New York and was one of the most interesting displays that has been made. It occupied the two spacious galleries and comprised over one thousand drawings.

Such an exhibition became a possibility through the united efforts of over one hundred teachers under the leadership of Dr. James Parton Haney, Director of Art in the New York High Schools.

The work was all planned on practical lines and was of striking excellence. One of the panels, for example, was work in interior decoration by girls who took a

five-period elective course in the last year of their school course. This obviously was with the purpose of improving taste along these lines. Of special interest was the work of the girls from the Washington Irving High School, where, after the first year, pupils may specialize in a two-year industrial art course of nineteen and twenty-two periods a week. In this section were also finished drawings of birds and reptiles in pencil and ink, as well as designs the units of which were derived from these forms. In this section were also costume designs, posters, examples of good lettering, etc.

It has been truly said that this exhibition was a revelation to the general public. It was also a step toward the establishment of industrial art schools in our commercial cities, institutions much needed in this country.